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AUTHOR Rotta, Laura M.; Huser, Cathryn A.
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ABSTRACT

This literature review lists and describes current assessment methods for process writing. Writing instruction's shift of focus from product to process is part of education's greater shift of emphasis from knowledge transmission to inquiry, which allows students to become problem solvers and independent thinkers. Process writing creates independent members of the writing community. With emphases on students' interests and critical inquiry, standards for the assessment of writing, compiled in 1994 by the International Reading Association and National Council of Teachers of English, reflect the presence of process in writing instruction. However, the classroom use of alternative methods of assessment has moved more slowly partly because such methods are often reported individually as classroom success stories. This literature review revealed a variety of evaluation methods. The use of rubrics, checklists, portfolios, conferencing, and other techniques allows student writers to experience the process, teachers and students to assess the process and products, and the public to receive feedback on students' writing skills. The result is a compilation of techniques for assessing writing's process as well as product, with suggestions for conversion of results to traditional grading systems. Five appendixes give examples of these approaches applied to student writing samples. (Contains seven references.) (Author/SLD)

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Running Head: ASSESSING PROCESS WRITING

ED 393 893

Techniques for Assessing Process Writing

Laura M. Rotta and Cathryn A. Huser

Mississippi State University

U.S. DEPARTMENT OF EDUCATION
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Abstract

The purpose of this literature review was to list and describe current assessment methods for process writing. Writing instruction's shift of focus from product to process is part of education's greater shift of emphasis from knowledge transmission to inquiry, which allows students to become problem solvers and independent thinkers. Process writing, popularized by proponents such as Nancie Atwell and Donald Graves, creates independent members of the writing community.

With emphases on students' interests and critical inquiry, standards for the assessment of writing, compiled in 1994 by the International Reading Association and National Council of Teachers of English, reflect the presence of process in writing instruction. However, the classroom use of alternative methods of assessment has moved more slowly partly because such methods are often reported individually as classroom success stories.

This literature review revealed a variety of evaluation methods. The use of rubrics, checklists, portfolios, conferencing and other techniques allow student writers to experience the process, teachers and students to assess the process and products, and the public to receive feedback on students' writing skills. The result is a compilation of techniques for assessing writing's process as well as product, with suggestions for conversion of results to traditional grading systems.

Writing and writing instruction has changed its focus over the past several years from only valuing the end product to valuing the process of writing. No longer do educators concern themselves solely with the final result (Best, 1995). Researchers such as Nancie Atwell, Donald Graves, Donald Murry, and Lucy McCormick Calkins have all served as pioneers for this changing focus in the field of writing and the writing process. The results of this new focus of writing instruction, best defined as process writing, has been well established at all levels of schooling from the early primary level to high school, and even the college level (Lipa & Harlin, 1993).

According to many researchers, process writing instruction is better suited than traditional methods of writing instruction to the needs of the modern information society (Hill, 1993). However, major problems exist in the evaluation of process writing. Teachers often find themselves faced with assessing and thus evaluating process writing using traditional methods of assessment. Many educators become frustrated because the two philosophies driving process writing and traditional assessments are different and not compatible. Instruction and assessment must be of the same philosophy. It is unfair to assess process writing with traditional assessments; instructors must assess what they teach. Furthermore, assessment and evaluation must be viewed as integral, planned parts of the writing curriculum; students need to be actively involved with the teacher in understanding, assessing, and evaluating the writing process.

Process writing, as well as the other language arts, offers many challenges to the traditional philosophies' methods of assessment. One problem is that sometimes even teachers do not know what kind of work they expect. John O'Neil (1994) stated that if "teachers themselves are unclear about what constitutes quality work, students are likely to be, too" (p. 1). This can cause a great deal of confusion and pressure for process writing students. Furthermore, according to O'Neil, if the students are unsure of what "quality" writing is according to their teacher, they don't know how to design their writing and they can never be sure if their work is good enough.

In order to avoid such confusion and allow for the direction of appropriate assessment and evaluative procedures of process writing to evolve, one must recognize the following assumptions. Originally penned by Anthony, Johnson, Mickelson, and Preece (1991) in their book, Evaluating Literacy: A Perspective for Change, these assumptions have been adapted and slightly revised in order to focus on the topic of process writing. First, the language arts which include process writing are interrelated. The teaching of process writing must utilize the other language arts: speaking, listening, and reading. These areas cannot be separated from writing, or from each other because all of the language arts are holistic; if they are broken into pieces, they no longer constitute real language. Anthony, et. al (1991) offered the following concrete example: if one were to break down a symphony into bars, notes, and key signatures, no longer would there be a symphony. The whole, in these cases, is greater than the sum of its parts.

Second, process writing, at all grade levels, evolves. Not only does this occur differently at various grade levels, but it also evolves differently among students within the same grade level. As students at various levels become more comfortable with their writing, their writing continues to reflect the evolution. These variations allow students to explore their own writing interests at various levels of proficiency. Process writing is always in a stage of refinement.

Third, writing is constructive. Students must be actively involved in writing in order to increase their knowledge of and their skill in writing. As the constructivist philosophy teaches, students learn by doing; in the case of writing instruction, students learn to write by writing. Therefore, if students are going to refine their writing skills, students must write. Process writing demands involvement in order to obtain improvement.

Finally, assessment and evaluation are not separate from writing development. The nature of writing and the assessment and evaluation of writing is cyclical in nature. Further, assessment and evaluation are inseparable parts of the educational and writing processes. In order for students to continue to improve their writing skills, they must approach the results of the

assessment and evaluation process as representing more than a grade. These results must reflect the current assignment while guiding and supporting the students' efforts in future assignments.

Writing Assessments

In order for the assessment and evaluation of process writing to be beneficial, the assessment process must be compatible with the philosophies of process writing. Furthermore, these assessments must be classroom and student centered rather than handed down from a state department or local school board. These assessments also must be consistent with curricular goals for the process writing instruction and consistent with what is already known about process writing and human learning and its research. Finally, these assessments must be comprehensive and balanced, meaning some assessments of process writing must focus on the various aspects of the writing process and not just the final product. Students need feedback and assessment during the drafting stage, or editing stage, rather than just assessment of the final product.

In order to accomplish these goals, the assessments for process writing must be numerous and multifaceted, eventually leading to profiles of growth and achievement over time. The assessments must reflect the constructive nature of writing, be collaborative and focus on the judgments of all involved, student writers as well as writing teachers. Process writing assessments must be noncompetitive between individual student writers and helpful, yet provide challenges for each writer in order to promote individual growth. Last, these assessments must be adaptive so that they may be fitted to particular circumstances.

Traditional types of assessment are simply not appropriate for assessing and evaluating process writing because of their rigidity, total focus on the product, and sense of completeness. For example, traditional assessments tend to focus on simple behaviors. Writing is a very complex act which needs an evaluative technique that allows for its multifaceted character. Another characteristic tendency of traditional assessment is that it is an isolated event, usually occurring at the end of a unit or assignment. Process writing, on the other hand, is continuous; therefore, its assessments should acknowledge the continuity and stages which occur within the

process. Traditional assessments, furthermore, tend to cause the students to become passive recipients of the assessment rather than active participants. Coupled with the participation philosophy of process writing, this role of a passive recipient of the assessment would be rather ironic as in process writing students are in charge of their work and are active participants.

However, assessment procedures do exist which reflect the philosophy of process writing. These techniques incorporate great degrees of flexibility, individualization, and student participation. With increased student participation comes a sense of responsibility on the part of students toward their writing. This may be increased by accompanying the evaluation with a learning step, a suggestion for further study.

Checklists

A strength of the use of checklists is their tendency to allow the teacher to focus the evaluation on certain specific traits, while at the same time allowing for an assessment of the quality and quantity of those skills. If the checklist is handed to the students before the paper is graded, such as in the draft stage, it also may be used as an editing tool. This advanced notification of areas which will control the grade on the writing provides the students with power over their performances. Many forms are available for checklists, which may be subdivided into areas such as form and content, and cover as many or as few areas as the teacher wishes.

One rationale for deciding on areas for inclusion on the checklist is to focus on those areas which earlier student writing indicated as weak. As these areas improve, they may be rotated off the checklist and later included at random in order to maintain the students' skill levels. For example, if subject-verb agreement errors were common in the students' last set of papers, that could become an area of focus for the next papers' checklist. This allows time for instruction and review of the skill. Furthermore, the student accountability for this instruction appears within the student's own writing, rather than on isolated sentences from a worksheet.

The grade for the writing is assigned by adding the points accumulated on the checklist. These points may be weighted and divided among areas in any way which the teacher feels is fair

for the stage of development of the students. If a skill is new or particularly challenging, the possible points for that skill may increase over several writing assignments until it is mastered and can be rotated off. Points may be assigned in an "all or nothing" fashion or as partial points. For example, five points may be allotted for correct spelling. Each error may count as one point off until all five points are lost, or one spelling error may result in the loss of all five points, depending on the students' levels of development and writing. Important issues to remember are that the points listed are the maximum number of points for that skill, so nine spelling errors could only result in five lost points, and that the student must be aware before the paper is turned in as to which point method the teacher is using.

Further helpful hints include the use of positive language in the descriptors on the checklist, such as "spelling is correct," "point of view is established," and "transitions are evident and appropriate." Another factor in successfully using checklists as process writing assessments is the absence of penalties for areas which are not included on the checklist. This is critical in order to maintain focus for the student and the teacher. It may be difficult to resist the urge to mark every error which prevents the paper from being perfect; however, allowing the student to focus on a few areas at a time and see improvement in those areas will result in improved writing ability and attitude more rapidly than overwhelming the student with his or her mistakes.

If the checklist is used throughout the draft stage, which is strongly encouraged, a justification section may also prove useful. This section could be used during any peer editing session and would allow for more specific feedback. Also, this section would allow the peer editor to fully think through his or her initial decision on the checklist. An example for a checklist area of "captures reader's interest" may be "what specifically captured your interest?"

(For examples, please see Appendix A.)

Focus Correction Areas

Focus correction areas (FCAs) provide an easy means of evaluating many forms of writing; they are especially helpful in assessing rough drafts. They may be used as the evaluation

tool for final drafts, also, or they may help build toward areas which are present on a checklist or rubric for the final paper. The numbered FCAs are placed in the top margin of all drafts of the paper by the student. Usually three or four areas are sufficient for maintaining the student's attention on those areas without allowing the focus to become too broad. Like the areas in the checklist, the FCAs are most helpful if they correspond to the student's present level of development and writing.

An added advantage to FCAs are the ease with which they may be individualized for students. Having students preview the evaluation criteria for the final paper or review comments on earlier papers will allow most students to critically choose their own FCAs. In order to assure that challenging, yet obtainable, areas are chosen, it is advised that the teacher have final approval of the FCAs before the draft is begun. Other possibilities would be to have students select FCAs from a list provided by the teacher, or have all students use the same areas.

The presence of the FCAs in the top margin of the paper serves several functions. First, it reminds students of their jobs as editors as well as writers. Second, it provides an easy means of assessing the student's progress through writing assignments by glancing at the top margins of assignments and noting the areas in which they attempted mastery. The position is also helpful for the actual grading process. When it is time for the teacher to provide a written evaluation, the paper may be read only for the areas listed. Any concern or error pertinent to an FCA is indicated by placing the number of that FCA in the margin on the same line as the error.

Grades may be assigned in any way that is appropriate for the students and their writing. Focus correction areas may be equally or unequally weighted, as long as the students are aware of each area's worth, and errors may result in the deduction of all or part of that worth, with the deductions being consistent and announced in advance.

Once again, the challenge for the teacher is to also maintain focus on the areas listed. If other areas of the writing are severely deficient due to weaknesses in the student's writing proficiency, the teacher may find it helpful to assign FCAs for the next assignment at the end of

the evaluation process for the current paper. If there are many errors throughout the paper due to neglect or laziness on the student's part, as that student tries to test the limits of a new grading system, the teacher may initiate an FCA which focuses on overall quality until the student decides to play the game fairly. Another option for dealing with this scenario is that the teacher simply hand back the paper with a comment that the student can do better, and the teacher does not evaluate the paper until the student completes a draft which is indicative of his or her potential. A daily late penalty until the paper is handed in could also be assessed on the draft.

(For examples, please see Appendix B.)

X System

This method of evaluation works well in conjunction with peer editing groups. When the students submits a draft to the teacher, the teacher marks all errors with an X. This marking is placed in the margin of the line with the error; stylistic errors can be bracketed with the X placed in the margin beside the bracket. Students must first attempt to identify and correct the errors on their own or with their peers; however, if after this process some of the errors remain unnamed, students may confer with the teacher.

Several benefits arise from this process. The students become searchers of skills rather than simply receivers of teacher-corrected papers. Also, Lisman (1979), the developer of this technique, found that "finding and correcting mistakes gives students confidence, insures that they proofread, and generally makes them more careful, competent writers" (p. 104). Patience may be needed the first time this technique is attempted, but if students are already familiar with peer editing, the transition should not be too disruptive to the class routine.

Possibilities for assigning grades to the work are many, depending on the focus chosen by the teacher. The final paper may be graded as a product of the draft. If this is the case, the percentage of errors corrected could be used as a grade, or the student's written response to the errors could become a percentage of the grade. However, if this technique is used as a means

rather than an end to revision, the final grade may be assigned in any way which is comfortable for the students and teacher.

One note of caution, because this technique can be used to address all errors in a paper, rather than focusing on pre-stated skills, any type of final focused evaluation such as a checklist or rubric may seem incomplete or unfair to student writers. For this reason, the X system is recommended particularly for evaluating revision more than the final work, and as such, it may be most efficiently used in combination with another technique when the paper progresses beyond initial drafts or as a final proof-read of the paper during the final draft stage.

(For examples, please see Appendix C.)

Limited Marking

Another method of addressing all errors within a paper without overwhelming the student is limited marking. Shuman (1979) maintained that marking only a minimal number of errors, drawing a line to indicate the point at which the teacher stopped marking, and limiting the rest of the reading and written comment to content dramatically improves student writing.

One reason for this improvement lies in the way in which the teacher marks the errors. The errors, Shuman (1979) suggested sets of three, should be numbered in the margin; the material which contains the error may be circled or underlined at the teacher's discretion. The marginal number should be followed by a question concerning the error such as "What form of the verb should be used with this noun? Why?" or "Why do you need quotation marks here?" A complete paper not only has the corrections made, but also has each question correctly answered. This explanation of the reasons behind the corrections is one reason for an eventual reduction in errors.

Assigning a grade to this evaluation technique could focus on process or product. The completeness of the answers to the questions may be used as a grade for the process of draft revision. Or the amount by which the student reduces the number of errors from one assignment to another, with the first assignment serving as a baseline, could constitute an improvement

grade. A third option is to assign a grade depending on how many error free lines the student writes before three errors are found and marked. The importance of how the grade is assigned rests in the level of the student's writing. Is the current focus of the writing process on carefully editing one's draft before turning it in? Or is the focus on individual improvement across writing assignments?

If peer editing is being actively used in the classroom, students could mark the errors and provide questions on each other's papers. This approach requires that the students have enough knowledge of the rules of writing to allow them to ask pertinent questions of their peer's work. However, if the students are comfortable with this arrangement, and the teacher serves in the role of moderator, then this approach allows student writers to take an even more active role in their writing.

(For examples, please see Appendix D.)

Color Codes

Color coding may be used to address grammatical or stylistic issues in writing. It does require supplies, in the form of highlighters or markers. Each color signifies an element of the writing depending on the focus of the writing assignment. For example, if punctuation is the current focus, each type of punctuation could be assigned a different color, such as blue for periods, yellow for commas, orange for semicolons, green for question marks, etc. The colors allow the students to see the patterns that may be developing in their writing.

Other examples of how this technique could be used include approaches to narrative and essay compositions. In narratives, dialogue, exposition, and description could each be assigned a different color, and the pattern of each of these elements could be examined. Topic sentences, transitions, and details could be color coded in essays to determine the percentage of space devoted to each faction within the paper.

As the previous examples show, color coding works particularly well for noting and addressing patterning difficulties in the writing. If the student agrees that a certain percentage of

an element will work for his or her particular topic, then the patterns relationship to that percentage can be a determiner for grading. An alternate method for assigning a grade to this technique would be determining the percentage of elements which the student color coded correctly.

Rubrics

A rubric is defined as a set of anticipated criteria which allows students to know what is expected of them. Furthermore, a rubric provides the standard at which the writing is to be completed. These criteria, or standards, may be decided upon by the teacher, or better yet, by the teacher and the students. Students are provided with the criteria, usually in written form, at the beginning of the writing assignment. This way students know exactly what is expected from the beginning of the assignment. Student work is then evaluated as to how well it meets the specific, pre-stated criteria.

Rubrics can accomplish many goals. They demystify teacher expectations for the students; students are better able to understand how their work will be evaluated and are more clear about how their writing should look. Also teachers' expectations and standards become more consistent and uniform, and, as a result, students benefit.

Rubrics provide criteria that describe student performance at various levels of proficiency. There is always an expected standard and then standards at higher and lower levels are also present, allowing for more individualized assessment and focusing on the student rather than on the assessment. Furthermore, these various levels of achievement allow for various ability levels within the classroom. Students who work at different ability levels have the option of working at levels of proficiency that feel comfortable for them, levels where they can feel successful.

Rubrics may also be used in student self-evaluation, either to check the quality of the writing before turning in the assignment or as a self-assessment procedure. This self-evaluation

causes the students to become very reflective, promotes a sense of responsibility, and provides a context for the teacher's evaluation.

Rubrics also make it easier for teachers to objectively evaluate students' projects that are somewhat subjective in nature, because it becomes obvious if a particular piece of work meets a specific criteria or not. Grades can be given based on the percentage of expected criteria met or a specific point value can be assigned to each work-level of the various standards and the points totaled for the final grade. Furthermore, if the teacher wishes, extra credit can be granted if students work above and beyond the expected criteria. Rubrics can also be scored holistically; after the work is assessed using the rubric the, final piece can be evaluated by reviewing the quality of work achieved.

(For examples, please see Appendix E.)

Portfolios

Portfolios are certainly not a new concept. Educators have used portfolios for many years in various learning situations. A portfolio is defined as a collection of samples of a student's work and self-reflection that helps to show the whole student. The process of collecting, selecting, and reflecting upon learning is a systematic, dynamic, and meaningful process, particularly in creating a writing portfolio.

Writing portfolios are authentic because they are created over the course of study rather than during a short period. This gives an overall view of the writing student rather than one quick assessment. Portfolios also allow for individualization of assessment for each student. As students select and reflect upon writing in their portfolios, the growth and achievement of each student is recognized and considered before evaluation begins.

Portfolios can be used to document learning by allowing students to select writing samples that show growth in specific areas. For example, if a student has problems with punctuation, rough and final drafts written at various times throughout the school year can be placed in the portfolio to show growth in that particular skill. Portfolios can also be used to show

a student's best work. This work should be selected by the student. Later, however, the teacher should conference with each student in order to allow the student to articulate why the work is the student's best. Portfolios allow students and teachers to determine and set individual goals. For example, a student who is particularly weak in the area of character development might not realize this weakness until he or she is able to see a collection of personal work. Once this area of weakness is determined, the student and the teacher would be able to establish a workable goal for the student to achieve.

Work samples that can be included in a portfolio include rough drafts, revisions, final drafts, writing notes, and other items that allow others to see the process the student went through while writing. Furthermore, anecdotal records which the writing teacher has recorded, can also be included in the writing portfolio. The most important aspect of a writing portfolio, however, is student choice. Students must be allowed to decide which pieces are placed in the writing folder. Teachers should conference with students regarding the chosen selections, however, the final decisions regarding writings in the portfolio should be made by the student.

Assigning letter grades to portfolios seems to be a defeating purpose. The portfolios are created with the intent of showing growth in student work and many would question how a letter grade could be assigned to such a feat. One recommendation is to avoid assigning letter grades to portfolios. If this is not possible, the portfolios should be "graded" holistically; the goal, of course being, how did this student show he or she had grown in his or her writing ability. Another possibility is to use a checklist or rubric when assessing the contents of the portfolio.

Conclusion

Process writing is a significant method of instruction in today's schools. It is a philosophy that is supported by researchers and educators alike. One barrier of process writing instruction has been the use of traditional assessments with this non-traditional instructional procedure. Several alternative assessments which have been successfully used in classrooms were presented in this paper. Many others exist; this is certainly not an exhaustive list. While examples are

available in the appendices, all of these procedures should be modified and adapted for the specific needs of the various writing students.

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Appendix A

The Dead Dog

One night there was a dog that had got shot 99 years ago in a house his bones lay there in a pile on the floor on halloween night the dog comes alive two kids were out shoting guns there names were Nick and Ray the dog got so scared and ran so fast he lost his scared bone and went back and killed the kids and ate them up he went out to the woods and seen some deer hunters one shot and he ras so fast away he lost hes legs and we never seen him again.

Writing Checklist

MECHANICS (10 points each)

0 Sentences are formed correctly

0 Punctuation is used correctly

9 The names of people and important places are capitalized

7 Spelling is correct

9 Pronouns are used correctly

9 Verb tense in the story is consistent

CONTENT (10 points each)

10 There is a beginning, a middle, and an end to the story

0 The story makes sense

10 There is detail to make the story interesting

0 Characters are well developed

THE INQUISITION

It was the morning of July 5, 1821. I received my orders the night before. My brigade was to take the Inquisition.

The Inquisition was the most feared prison in all of France. If you were ever kidnapped and taken to the Inquisition, you're chances of living were slim. So many scientists, writers, and lawyers had been taken to the Inquisition and never heard from again.

We are about to attack today, and my men are as nervous as I. The Inquisition is protected by twenty short range cannons, about two brigades of men, and three long range cannons. I called the attack, and my men start charging the fort, screaming there battle cries.My men are falling all around me. We blew open the iron gate and swarmed the building. Tnere are very few soldiers, which is strange.Istarted searching all the prisons, and I saw this man in a dungeon.He looks as if he is drugged. He is walking around in circles.I broke open the door and pulled him back from falling into a deep, dark pit full of rats. I escorted the prisoner out the door, though the easinest of it all still has me confused.I led him through the door and told him how lucky he was to be alive. As I ran back in there was a huge explosion, and everything normal turned black. I felt a sharp, burning pain all over me, and then there was nothing.

It turned out the Inquisition was watching us the whole time. All the top military officials were blamed for the massacre of my brigade.No one still knows how the Inquisition knew of the attack, but I do. The secret will be forever mine, until my death.

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Grade Checklist The Inquisition 78

MECHANICS

Grammar and Punctuation (7 points each)
7 Complete sentences are used.
2 Tense is consistent. ||| (Watch for tense shifts!)
7 Periods, commas and semicolons are used correctly.
7 The proper words are capitalized.
7 Pronouns are used correctly.
4 Spelling is correct. ||

Form (6 points each)
6 The paper is neat.
0 Rough draft is attached.
0 Revised rough draft is attached.

CONTENT (10 points each)

10 The beginning captures the reader's interest.
8 Each paragraph helps to develop the story. *
10 Sufficient descriptive details are included. —— Good job!!
10 The ending provides an appropriate sense of completeness.

* The length of the 4th paragraph detracts from the sense of urgency you've established. Please review parts 1 & 3 of Chapter 3 in your grammar book before further revision. (It may give you some ideas for developing your paragraphs!)

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Appendix B

(Each FCA is worth 25 pts. Each error within the area is 5 points)

10 FCA 1 - Spelling is correct

0 FCA 2 - Use of punctuation is correct

20 FCA 3 - Capitalization is correct

20 FCA 4 - Verb tense is consistent

The Dead Dog

50

One night there was a dog that had

2 got shot 99 years ago in a house his

2 bones lay there in a pile on the floor on

4, 3, 2 halloween night the dog comes alive two

1 kids were out shoting guns there names

2 were Nick and Ray the dog got so scared

and ran so fast he lost his scared bone

2 and went back and killed the kids and ate

2 them up he went out to the woods and

2 seen some deer hunters one shot and he

1, 1 ras so fast away he lost hes legs and we

never seen him again.

(Each FCA is worth 25 points. Each error within the area is 5 points.)

0 FCA1 -- Verb tense is consistent.
10 FCA2 -- Spelling is correct.
25 FCA3 -- Descriptive details are provided.
25 FCA4 -- A beginning, middle, and end are established.

60

THE INQUISITION

It was the morning of July 5, 1821. I received my orders the night before. My brigade was to take the Inquisition.

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Appendix C

The Dead Dog

One night there was a dog that had X
got shot 99 years ago in a house his X X X
bones lay there in a pile on the floor on X X
halloween night the dog comes alive two X X X
kids were out shoting guns there names X X
were Nick and Ray the dog got so scared X
and ran so fast he lost his scared bone X
and went back and killed the kids and ate X
them up he went out to the woods and X
seen some deer hunters one shot and he X X X
ras so fast away he lost hes legs and we X X X X
never seen him again. X

When I saw the jurys that the devil had picked walk into the room, my heart stood still. I said to myself that I was sure to lose. But, I had to be confident. I had faith in myself and I'm sure that Gibby Stone had faith in me too or would not have asked me to this job for him. When I began to talk to the jurys, I could feel the sweat rolling down my face. I knew at that moment that this was going to be one of the hardest cases that I will ever have. But, I could not let them see the fear in me. I face the jurys and said, "Here we have a man that has been facing hard times and the devil is taking advantage of what he said, is it fair for the devil to take his soul and him burn in hell? I ask, do anys of you in the jurys wish your life had been different and your souls be spared? Please have mercy on this man's soul." Then I said "Defense rests." The jurys took a short recess. The jurys came back with their verdict, his soul was to be freed.

Also, review Chapter 3 of your grammar book and then appropriately divide your paragraphs!

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Appendix D

The Dead Dog

One night there was a dog that had got shot 99 years ago in a house his bones lay there in a pile on the floor on halloween night the dog comes alive two kids were out shoting guns there names were Nick and Ray the dog got so scared and ran so fast he lost his scared bone and went back and killed the kids and ate them up he went out to the woods and seen some deer hunters one shot and he ras so fast away he lost hes legs and we never seen him again.

(1) what would the correct verb form be?
(2) what format do we use for numbers?
(3) what happens when thoughts change?

① Which words should be capitalized?

When I saw the (jurys) that the devil had picked walk into the room, my heart stood still. I said to myself that I was sure to lose. But, I had to be confident. I had faith in myself and

② How can you make this flow better?

I'm sure ~~that~~ (Gabby Stone had faith in me too (or would) not have asked me to this job for him. When I began to talk to the jurys, I could feel the sweat

③ What tense should be used?

rolling down my face. I knew at that moment that this was going to be one of the hardest cases that I (will) ever have. But, I could not let them see the fear in me. I face the jurys and said, "Here we have a man that has been facing hard times and the devil is taking advantage of what he said, is it fair for the devil to take his soul and him burn in hell? I ask, do anys of you in the jurys wish your life had been different and your souls be spared? Please have mercy on this man's soul." Then I said "Defense rests." The jurys took a short recess. The jurys came back with their verdict, his soul was to be freed.

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Appendix E

The Dead Dog

One night there was a dog that had got shot 99 years ago in a house his bones lay there in a pile on the floor on halloween night the dog comes alive two kids were out shoting guns there names were Nick and Ray the dog got so scared and ran so fast he lost his scared bone and went back and killed the kids and ate them up he went out to the woods and seen some deer hunters one shot and he ras so fast away he lost hes legs and we never seen him again.

Writing Rubric

OOPS!	Okay	Top Notch
Incomplete and unfocused ideas; Ideas are unoriginal	Some original ideas; General focus	Original ideas; Strong focus
Lacks beginning, middle, and end; Little logic or sequence	Attempts beginning, middle, and end; Most ideas are sequenced and logical	Strong beginning, middle, and end; Sequenced and logical
Serious mechanical errors	Some mechanical errors	Few or no mechanical errors
Sentences are run-ons or fragments	Most sentences are clearly written	Clearly written, complete sentences
Many spelling errors	Some spelling errors	Few or no errors
1	2	3

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THE INQUISITION

It was the morning of July 5, 1821. I received my orders the night before. My brigade was to take the Inquisition.

The Inquisition was the most feared prison in all of France. If you were ever kidnapped and taken to the Inquisition, you're chances of living were slim. So many scientists, writers, and lawyers had been taken to the Inquisition and never heard from again.

We are about to attack today, and my men are as nervous as I. The Inquisition is protected by twenty short range cannons, about two brigades of men, and three long range cannons. I called the attack, and my men start charging the fort, screaming there battle cries.My men are falling all around me. We blew open the iron gate and swarmed the building. There are very few soldiers, which is strange.Istarted searching all the prisons, and I saw this man in a dungeon.He looks as if he is drugged. He is walking around in circles.I broke open the door and pulled him back from falling into a deep, dark pit full of rats. I escorted the prisoner out the door, though the easinest of it all still has me confused.I led him through the door and told him how lucky he was to be alive. As I ran back in there was a huge explosion, and everything normal turned black. I felt a sharp, burning pain all over me, and then there was nothing.

It turned out the Inquisition was watching us the whole time. All the top military officials were blamed for the massacre of my brigade.No one still knows how the Inquisition knew of the attack, but I do. The secret will be forever mine, until my death.

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	0 points	5 points	10 points	15 points	20 points
Spelling	There are fifteen or greater spelling errors.	There are between ten and fourteen spelling errors.	There are between five and nine spelling errors.	There are between one and four spelling errors.	There are no spelling errors.
Verb tense	There are greater than ten verb tense shifts.	There are between seven and ten verb tense shifts.	There are between three and six verb tense shifts.	There are one or two verb tense shifts.	There are no verb tense shifts.
Sentences	There are greater than ten fragments.	There are between seven and ten fragments.	There are between three and six fragments.	There are one or two fragments.	All sentences are complete thoughts.
Descriptive details	No descriptive details are included.	The descriptive details enable the reader to partially visualize the setting or action.	The descriptive details enable the reader to fully visualize only the setting or the action.	The descriptive details enable the reader to partially visualize the setting and action.	The descriptive details enable the reader to fully visualize the setting and action.
Beginning, middle, and end	The reader's attention is not engaged.	Two areas of the story -- the beginning, middle, or end -- do not engage the reader's attention.	The beginning, middle, or end does not engage the reader's attention.	The reader's attention is engaged throughout the story, but one of the areas remains a bit weak.	The reader's attention is grabbed at the beginning, developed throughout the middle, and brought to a sense of completeness at the end.

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